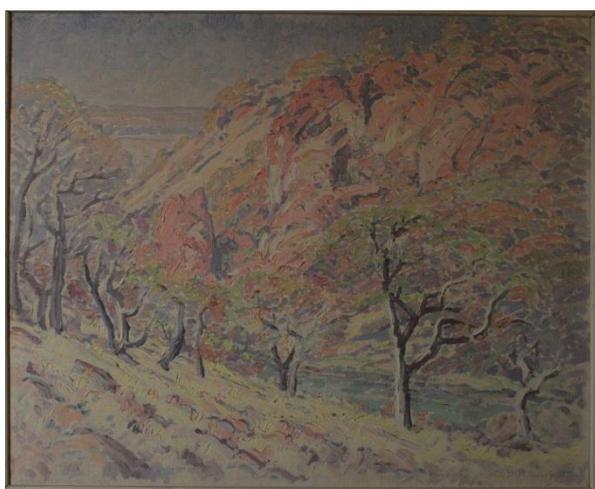


Jacob Hendrik Pierneef
Pienaarsrivier (1931)
Oil on canvas (46,5 x 57 cm)
SANG Acc 76/42

TECHNICAL REPORT

This painting is built up with many individual impressionistic brushstrokes, leaving areas of the ground exposed. It also contains a delicate underdrawing, traces of which remain visible on the canvas tops of the primed canvas.



Recto



Verso

Support

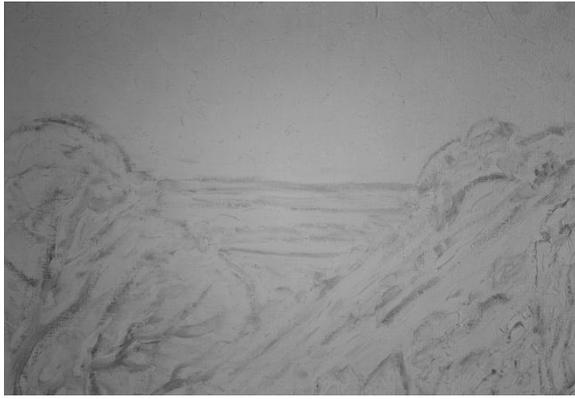
The secondary support is a wooden strainer. The canvas is a fine weave pre-primed linen canvas.

Ground

The canvas is primed with a white ground layer that extends over the tacking margins and is likely commercially applied. The ground layer remains visible due to the open and impressionistic nature of the paint application, through many reserves in the paint layer.

Underdrawing

Despite the impressionistic nature of the painting, the composition has been planned in the underdrawing which remains visible through the reserves. Although it appears to be in a dry charcoal, the underdrawing is not more visible in infrared light. This may be due to the fact that it is fairly sparsely and delicately applied, with the lines of underdrawing broken up and only dots of the drawing medium being visible where it is caught on the tops of the canvas weave. It can also be seen in some places how small particles of the underdrawing medium have been caught up in the brush strokes of the paint and pulled across with the paint.



Infrared detail showing that the underdrawing is not particularly clear in infrared light, possible due to its delicate application and adherence only to the tops of the canvas weave



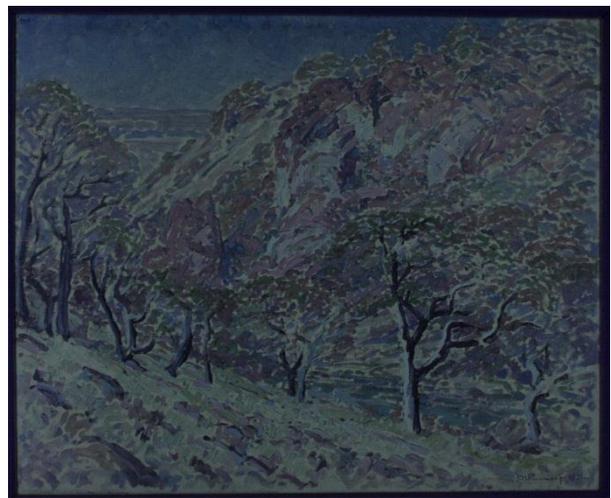
Macrograph showing the underdrawing caught on the tops of the canvas weave, and particles having been drawn off into the brush stroke with the wet paint in the light coloured brush stroke bottom right

Paint

The paint has been impressionistically applied in many small brushstrokes that leave much of the ground layer visible through the reserves. This is clearly evident when the canvas is viewed in a transmitted light from the reverse. It is also apparent in ultraviolet light where the fluorescence of the ground is slightly brighter than that of the paint. In a raking light the details of the brushstrokes are clearly visible and it can be seen that the more highly impasted work is carried out in the centre of the image while the surrounding areas contain more flatly and dryly applied paint.



Verso in a transmitted light



Recto in ultraviolet light



Raking light image showing both impasted brushstrokes and flat dry paint application



Macrograph showing the impressionistic brushstrokes and the ground visible through the reserves



Macrograph showing some brushstrokes with paint applied already mixed from the palette (above, possible unintentionally) and others with the colours mixed on the canvas (below)

The painting is signed bottom right 'J H Pierneef 1931'. The painting is not varnished.

Bronwyn Leone
July 2016

Further work:

- Examine Ntabeni

Photography

- Detail signature
- IR withough flair / the darker filter??
- Corresponding NL details and IR details